Serial DD

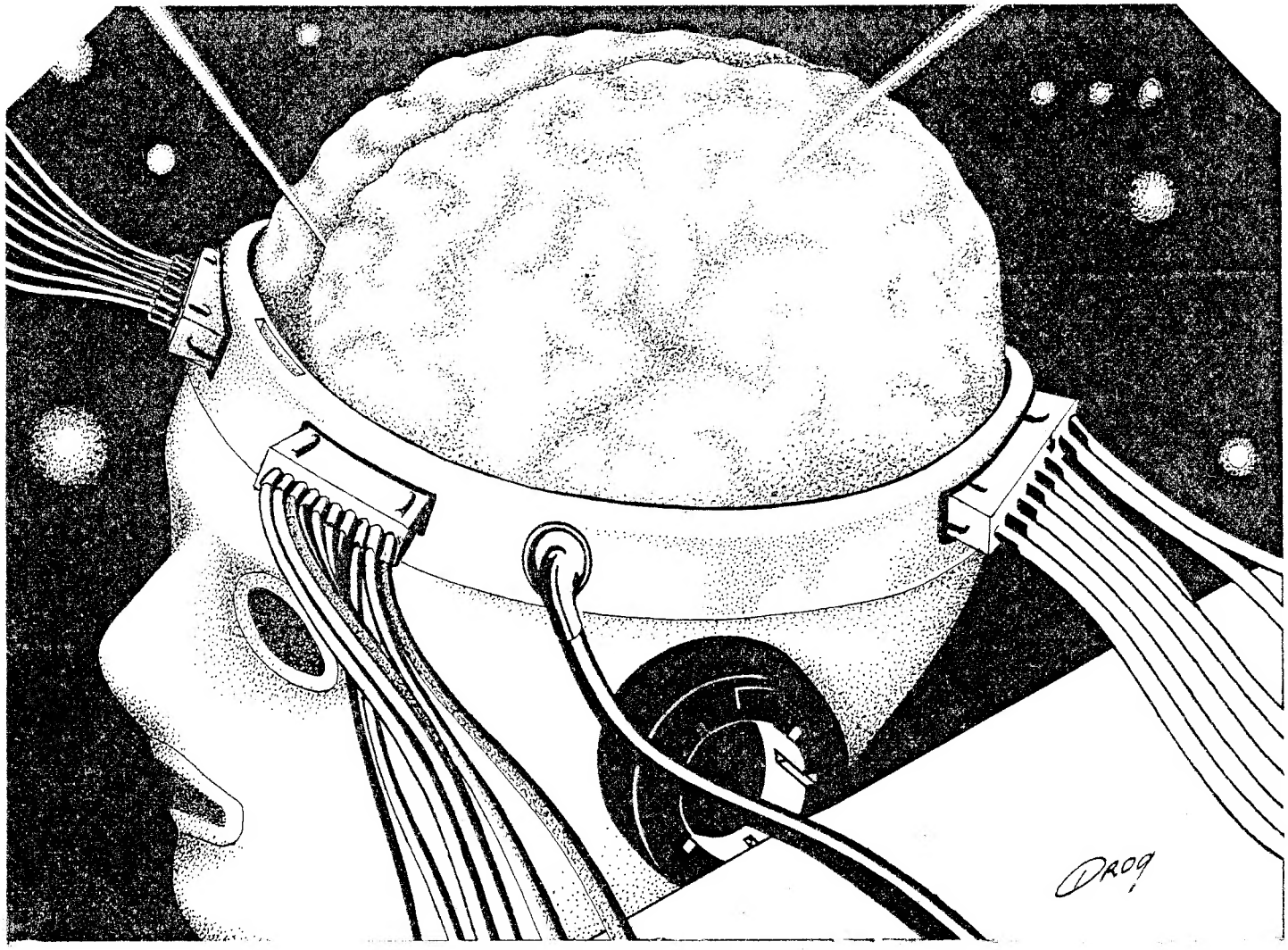
by

Kit Pedler

DOCTOR WHO

THE TENTH PLANET

AN ADVENTURE IN SPACE & TIME



An Adventure In ~SPACE AND TIME~

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The TARDIS has landed at the South Pole in 1986, and the travellers are taken at gun-point into the Snowcap base of International Space Command. The base is controlling the return to Earth of a manned atmosphere testing probe named Zeus IV. Tension increases when the sudden appearance of a new planet causes Zeus IV to veer wildly off its orbital-path and lose power. An alien spacecraft lands close to the base, and a party of Snowcap soldiers are ambushed by three, silver robot-like figures who possess hands of flesh and blood. These Cybermen enter the base and interrupt the delicate operation to rescue Zeus IV. As Cyberleader Krail predicts, however, the rescue is futile: the astronauts are doomed. The Cybermen explain that their planet, Mondas, is Earth's twin, and that it requires energy from Earth in order to continue its existence.

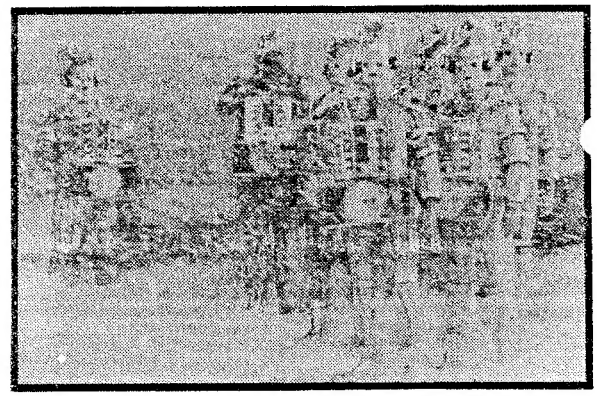
Ben uses the element of surprise to lead an attack upon the three Cybermen present in the base, using a Cyber-weapon to destroy them. With this emergency over, Snowcap's Commanding Officer, General Cutler, realises with horror that his son is taking part in a mission to rescue Zeus IV, and that hundreds more Cyberhsips are presently orbitting Earth. The Doctor collapses and is taken to a cabin to rest, but Cutler ignores his advice that they should wait for Mondas to burn itself out, and decides to blow it up with the lethal Z-Bomb. Ben and Polly persuade scientist Barclay to help them prevent the use of this terrible weapon.

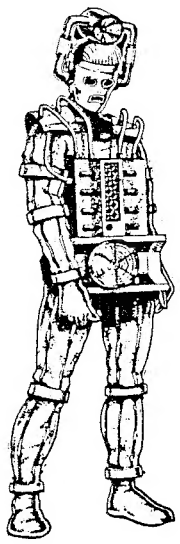
The first wave of Cybermen from the spaceships are destroyed by the captured guns of the earlier reconnaissance party. Ben attempts to immobilise the Z-Bomb but is discovered by a suspicious Cutler and knocked unconscious. However, he has succeeded in sabotaging the missile, for it fails to launch. More Cybermen arrive and Cutler is killed. The Doctor plays for time and Ben disarms the Z-Bomb, together with Barclay and another scientist, Dyson.

Barclay realises that the Cybermen are averse to radio-activity, thus a stalemate is reached. The Doctor and Polly are taken as hostages and the Cybermen attempt to gas Ben and the others. This fails and the Cybermen are destroyed by hand-held uranium rods. As the Doctor had calculated, Mondas finally absorbs too much energy and disintegrates.

The three travellers return safely to the TARDIS, but something is wrong with the Doctor. He collapses beside the control console and, as Ben and Polly watch in amazement, his features blur and change...

DRAMA EXTRACT





Striving desperately not to show signs of the panic welling up in his heart, Doctor Barclay wiped a sheen of sweat from his palms and turned back towards the armoured leviathan towering above him. "There is no scientific certainty that this is a dying planet," he reasoned.

Beside him Dyson nodded, even more alarmed than his colleague at the prospect of being kidnapped to an alien planet, and then converted into a creature part-man, part-machine. "Perhaps we prefer to take our chances here."

"You must come and live with us," affirmed Krail, the Cyberleader.

"But we cannot live with you!" It was Polly who spoke. "You're different. You've got no feelings."

The blank, seemingly sightless eyes of the Cyberman swung to face her. Krail's mouth formed a hollow "O" as his electronically enhanced voice started up again, this time with almost an element of puzzlement to it. "Feelings? I do not understand that word."

"Emotions," defined the Doctor, stepping momentarily from the background. "Love. Pride. Hate. Fear. Have you no emotions, sir?"

"Come to Mondas and you will have no need of emotions. You will become like us."

"Like you!" Polly made a grimance of disgust.

Krail indicated his glittering chest device. "We have freedom from disease, protection against heat and cold. True mastery. Do you prefer to die in misery?"

"But surely it's possible for Earth not to lose all its energy?"

"It is inevitable."

Polly moved closer to the giant parody of a human figure, her bravery fuelled by the callous answers from this alien invader. "Then you don't mind if we all die?"

"Why should we mind?" There was a genuine curiosity in the Cyberman's tone, but even the Doctor erupted furiously at the lack of understanding the question displayed.

"Why! Why!!" he roared.

"Because millions and millions of people are going to suffer and die horribly," answered Polly.

Krail considered this for a moment. "We shall not be affected."

Polly shook her head in amazement, the tone of her voice changing to a mixture of pity and scorn for these monsters whose physical superiority had been won at the expense of their humanity. "Don't you think of anything but yourselves?" she asked.

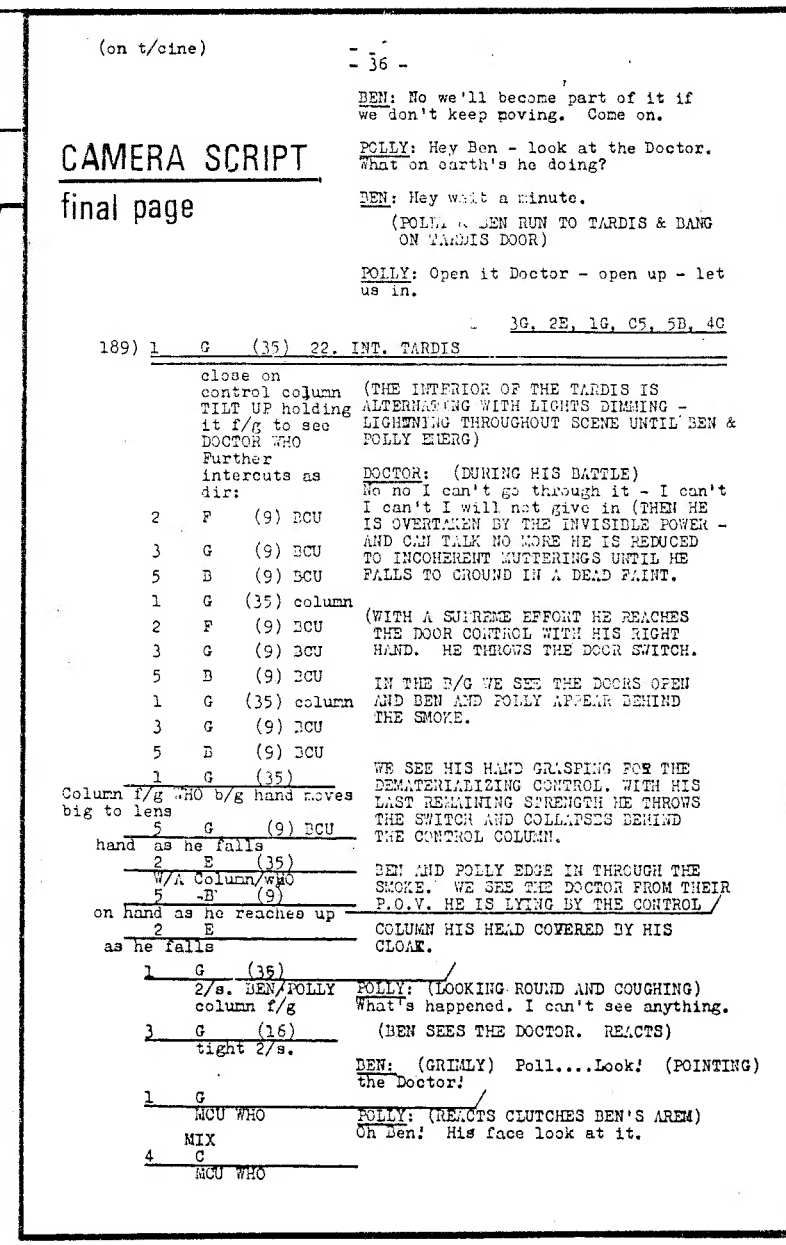
"We are equipped to survive. We are only interested in survival. Anything else is of no importance. Your deaths will not affect us." Apparently bored by this conversation Krail turned away and motioned to Talon, his deputy. Intent on carrying out their survey of the base both Cybermen failed to notice two things. Firstly, the stealthy entrance, on all fours, of Ben, now armed with the deadly weapon taken from the dead Cyberman, Shav. Secondly, the rapid return to full consciousness of General Cutler. He spotted Ben's entry, edged slowly towards the young sailor, and gestured to him to pass down the Cyber-gun.

Out of the corner of one eye Polly, too, noticed Ben. Desperate to buy time for the General and her friend she raised her voice in one final plea to Krail. "I can't make you understand - you're condemning us all to die! Have you no hearts?"

Krail paused in his inspection. "No. That is one of the weaknesses we have removed."

STORY REVIEW

TIM ROBINS



(on t/cine)

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CAMERA SCRIPT

final page

BEN: No we'll become part of it if we don't keep moving. Come on.

POLLY: Hey Ben - look at the Doctor. What on earth's he doing?

BEN: Hey wait a minute.

(POLLY & BEN RUN TO TARDIS & BANG ON TARDIS DOOR)

POLLY: Open it Doctor - open up - let us in.

3G, 2E, 1G, 5, 5B, 4C

189) 1 G (35) 22. INT. TARDIS

close on control column TILT UP holding it f/g to see DOCTOR WHO Further intercuts as dir:

(THE INTERIOR OF THE TARDIS IS ALTERNATING WITH LIGHTS DIMMING - LIGHTNING THROUGHOUT SCENE UNTIL BEN & POLLY ENTER)

2 F (9) BCU
3 G (9) BCU
5 B (9) BCU

DOCTOR: (DURING HIS BATTLE) No no I can't go through it - I can't I can't I will not give in (THEN HE IS OVERTAKEN BY THE INVISIBLE POWER - AND CAN TALK NO MORE HE IS REDUCED TO INCOHERENT MUTTERINGS UNTIL HE FALLS TO GROUND IN A DEAD FAINT.

1 G (35) column
2 F (9) BCU
3 G (9) BCU
5 B (9) BCU

(WITH A SUPREME EFFORT HE REACHES THE DOOR CONTROL WITH HIS RIGHT HAND. HE THROWS THE DOOR SWITCH.

IN THE B/G WE SEE THE DOORS OPEN AND BEN AND POLLY APPEAR BEHIND THE SMOKE.

1 G (35) Column f/g WHO b/g hand moves big to lens
5 G (9) BCU hand as he falls

WE SEE HIS HAND GRASPING FOR THE DEMATERIALIZING CONTROL. WITH HIS LAST REMAINING STRENGTH HE THROWS THE SWITCH AND COLLAPSES BEHIND THE CONTROL COLUMN.

2 E (35) W/A Column/WHO
5 -B (9) on hand as he reaches up
2 E as he falls

BEN AND POLLY EDGE IN THROUGH THE SMOKE. WE SEE THE DOCTOR FROM THEIR P.O.V. HE IS LYING BY THE CONTROL COLUMN HIS HEAD COVERED BY HIS CLOAK.

1 G (35) 2/s. BEN/POLLY column f/g

POLLY: (LOOKING ROUND AND COUGHING) What's happened. I can't see anything.

3 G (16) tight 2/s.

(BEN SEES THE DOCTOR. REACTS)

BEN: (GRIMLY) Poll....Look! (POINTING) the Doctor!

1 G MCU WHO

POLLY: (REACTS CLUTCHES BEN'S ARM) Oh Ben! His face look at it.

MIX
4 C MCU WHO

"We don't know what we're in for out there!" the Doctor prophetically proclaims as he and his companions prepare to step out on to the perilous surface of the South Pole. What they are "in for out there" is one of the most momentous 'Doctor Who' adventures ever screened. To call this story a 'Doctor Who' classic would, however, be a mistake. 'Classic' is far too pretentious a term for an honest, straightforward adventure - for that is what 'The Tenth Planet' is. It grabs the viewer, and effortlessly transports him through four episodes of total excitement.

The plot at first glance is highly derivative. The idea of an invasion from a wandering planet has its roots partly in the 'Dan Dare' adventure 'Rogue Planet'. In an introduction to a reprinting of three 'Dan Dare' stories Dr. Kit Pedler admitted being influenced by that famous comic-strip, comparing the Cybermen with the Mekon's Treens. It was in a later story that the wandering planet Phantos returned to its twin world of Cryptos, with the evil inhabitants invading the latter and enslaving its people. The parallels with Mondas are all too apparent, as is the similarity between Mondas and Mongo that wandering world of 'Flash Gordon' fame.

The Cybermen have a similar origin to the Daleks, in that both races look like robots but have living creatures inside. Both races retreated into their 'casings' to escape disease, whilst both removed certain weaknesses - human emotion. The Daleks also had plans to ride around the galaxy on a wandering planet - not Earth's twin, but Earth itself!

In atmosphere 'The Tenth Planet' is straight out of Howard Hawks' 'The Thing From Another World', capturing the desolation of the Polar ice-cap. 'The Tenth Planet' has a remarkable atmosphere of claustrophobia, as the cast are confined in a highly functional-looking Polar base, cluttered with the bric-a-brac of modern technology.

The adventure is action-packed, yet occasionally shot through with wry humour. The Doctor, as tetchy as ever, comments that he doesn't like General Cutler's tone of voice. "...And I don't like your hair!" the General retorts. The Doctor and the General make formidable opponents. Although the General seems the stereotyped all-mouth-and-little-brain official that so often parades through the series, he does win the viewer's sympathy. His often cavalier attitude to the destruction a war with the Cybermen might cause is explained by his concern for duty, and in particular the safety of his own son who is sent on a 'suicide' mission to rescue the doomed space capsule Zeus IV.

Nevertheless it is Cutler who becomes the main villain of the piece in episode three. In episode two the Doctor discovers that Mondas will destroy itself, so that any threat the Cybermen pose is temporary. The General ignores this and prepares to launch the lethal Z-Bomb. Episode three features little of either the Doctor or the Cybermen, and so becomes a battle between the companions and the General, the climax being the countdown to the launch of the Z-Bomb. It is, however, difficult not to feel sorry for Cutler when he is finally killed.

Counterpointed against the fallibility of the humans are the Cybermen themselves. Although acting with military precision the aliens are portrayed more as a bunch of gangsters muscling in on Earth's territory. Their use of logic is never over-stated and more often than not they speak like a group of hoodlums. Their tremendous impact can, however, never be over-stated. The Cybermen are utterly impressive.

'The Tenth Planet' is a story with a message. Kit Pedler clearly states the dangers of using technology without reservation. Yet to see the danger technology poses to us we must be able to relate to the fate of the Cybermen. Identification is achieved in two ways. First, the Cybermen come from Earth's twin - they represent a parallel development to us or, more to the point, a possible future development for the human race.

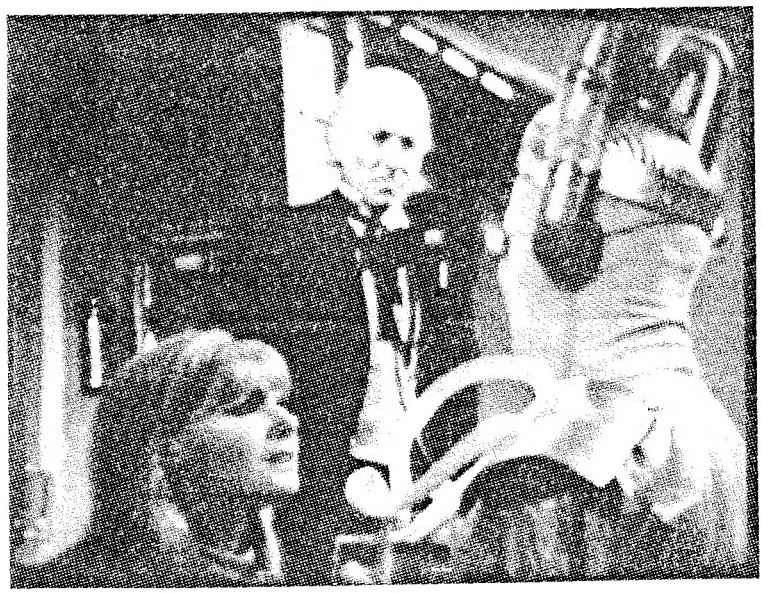
The second way the Cybermen are humanised is by making the humans appear in some way alien. This is achieved by the use of national accents and costumes. The first thing that struck me about this story was the positive plethora of foreign accents: American, Italian, German and French are joined by the broad Cockney of Ben, the Doctor's companion. Secondly, at the Geneva headquarters of the International Space Command, the committee members are all dressed in national costumes. The effect of this is to view the Cybermen in a new light - not as hideous monsters but as humans like ourselves, dressed as we are in strange clothing and speaking as we do with distinctive accents.

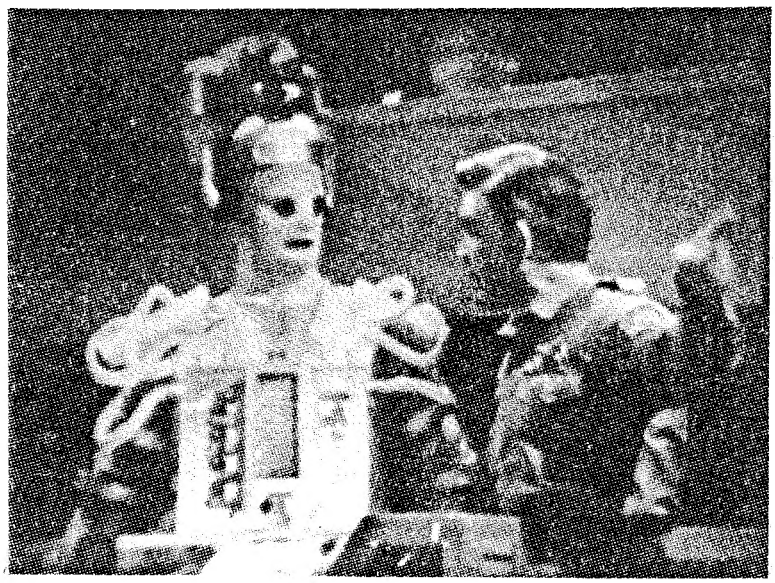
William Hartnell is in top form in this adventure, but the interesting point is how little he <u>does</u> appear. He is absent throughout episode three, and even in the opening scenes of the first episode a stand-in is used. 'The Tenth Planet' is a curious serial in this respect. Did Hartnell need a holiday one episode before he was due to leave, ostensibly forever? Unlikely, even allowing for illness (See 'Technical Observations', page "29-11"). Sudden illness would have necessitated rapid and quite drastic re-writing of the script for episode three, which clearly wasn't the case. It seems more likely that Hartnell's contract had expired upon completion of 'The Smugglers', the final serial of the third recording block (see 'Season Three Special Release', page "S3-05"), that he was virtually playing a cameo role, that he was called out of retirement to play the part and that, only then, his scenes were recorded within a short time due to ill health. This latter point also explains the recording technique used for 'The Tenth Planet' - short, sharp scenes - which was quite different to the structure of previous serials and those of the immediate future.

Of course no review of this story can pass without commenting on its climax - the regeneration of the Doctor. William Hartnell was the Doctor for three years, yet it has to be said that he was not always the main reason people would watch the series. Dalekmania undoubtedly saved and transformed the show and, as the next few years would prove, people watched it for the monsters. To an extent the series was never meant to focus only on the one character of the Doctor. It is, after all, called 'Doctor Who'. This is not the Doctor's name but a question, and a question presupposes an answer. To an extent, then, 'Doctor Who' was about the people who asked that question and the impact this alien traveller had on others. In the early years the companions had characters as strong as the Doctor and in numerous episodes, including episode three of this story, the show had carried itself without what we tend to regard as its central character. That the Doctor himself was able to change demonstrated that 'Doctor Who' had an enduring quality of its own.

Many elements present in 'The Tenth Planet' would become trademarks over the years. The international organisation centred in Geneva; the Cybermen; the Earth location; the blundering official and military installations; the subtle humour; the sharp editing techniques; all would see fruition in the next three years and create a distinctive style for the series. But the standards achieved by 'The Tenth Planet' were very high, and it would be a long time before another 'Doctor Who' story beat them.

SPACE AND TIME FLASHBACK





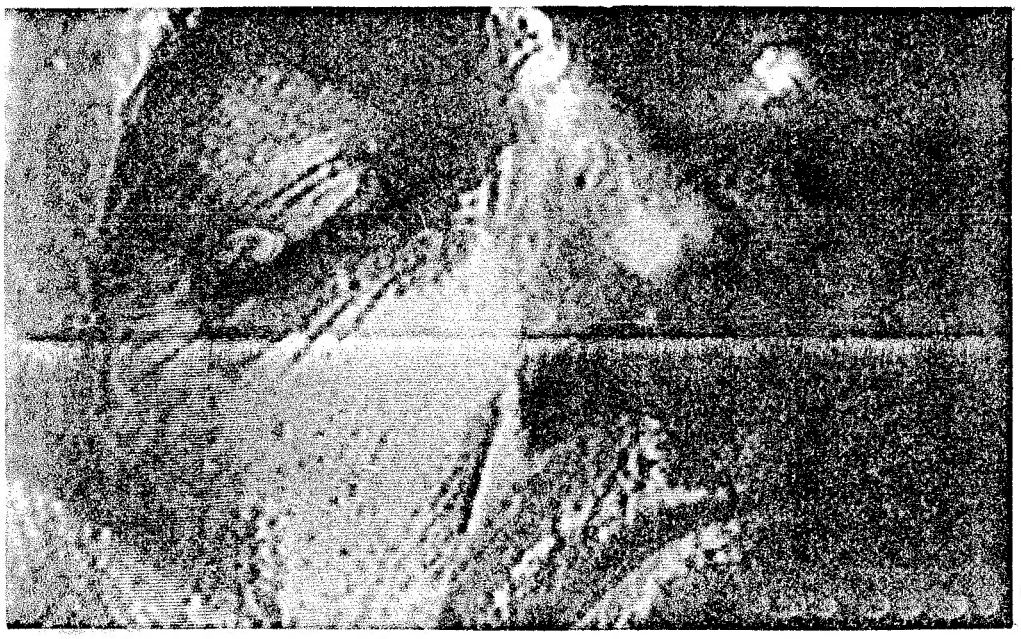
(ABOVE) Inside the control-room of Snowcap base, the Doctor and Polly confront Cyberleader Krail.

(LEFT) Concerned only with the rescue of the Zeus IV capsule, Cutler orders the Cybermen to leave.

(RIGHT) Krail explains the purpose of the Cybermen.

(LEFT) Barclay, Polly and Dyson are urged to co-operate by Cybermen Krail, Shav and Talon.

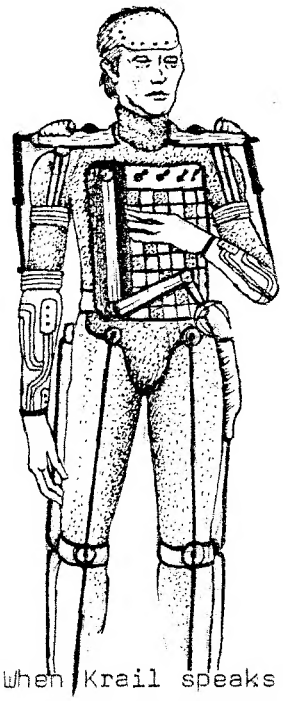
(RIGHT) ...With one camera on each man's face a "mix" was performed for the last scene, as William Hartnell's Doctor faded away...



(LEFT) ...to become the body of Patrick Troughton...

THE CYBERMEN

JEREMY BENTHAM



"They are tall, slim, with one-piece, close-fitting silver mesh uniforms. Their faces and heads are normal but under the hair on the head is a shining metal plate stretching from centre hair-line to occiput (this could be disguised by a hat).

"Their faces are all rather alike, angular and by normal definitions good-looking.

"On the front of their trunks is a mechanical computer-like unit consisting of switches, two rows of lights and a short, moveable proboscis. They all carry exotic side-arms.

"At the elbow and shoulder joints there are small, ram-like cylinders acting over the joints themselves. Instead of flesh there is a transparent "arm-shaped" forearm covering containing shining rods and lights, but there is a normal hand at the end of it.

"When Krail speaks it is flat but not Dalek-ish, hard and decisive in tone."

Strange though it may seem now the above are Kit Pedler's sleeve notes for the shape and design of the Cybermen, a concept which, as evident from the finished production, was drastically changed for reasons of budget.

In writing the original teleplay for 'The Tenth Planet' Kit Pedler wanted the inhabitants of Mondas to be truly Cyber-men - a normal race of human beings who had used every medical and technical advance possible to guarantee themselves strength and longevity, ending up with a shape that was a parody of the human form. As Krail says in episode two, "We are equipped to survive. We are only interested in survival." The problems in realising this ambition for television, however, were considerable. To begin with, Pedler's concept was for the Cybermen to be generically alike - almost a race of Midwich Cuckoos - tall people with faces all roughly the same. Hiring tall actors is in itself not that easy, but to hire six or seven six-foot giants, all with identical features, was an impossibility and so this compromise was achieved by having their faces swathed beneath gauze-like masks.

The metal plates under the hair, to emphasise the advanced form of brain surgery the Cybermen had undergone, would also have presented problems if each actor had had to wear a tailor-made headpiece with hair laced mesh skull-caps. In practical terms it was far easier and cheaper to cover the entire head with the cloth mask and emphasise the surgical modifications with a plain metal skull-cap.

Of all the suggestions made by Pedler the moveable chest unit proboscis would have been the most difficult to realise. Ideally, had money been no object, each chest unit would have been fitted with a radio-controlled mechanical arm, of the type used in controlled environment experiments such as those involving radioactive elements.

The chest units were more readily translatable from script to prop form, although again the script called for the chest units to be capable of functions outside the technical scope of the Costume Designers in 1966. For sequences involving the Cyberman's stunning anyone the idea was to have the Cyberman touch his chest unit. Instantly relays of winking lights would illuminate, travelling from the unit, along his arms and down to the finger-tips. With today's micro-technology, systems of LEDs and sequencers might be able to achieve such an effect, but in 1966 such notions were the sole reserve of the film makers.

The basic undercostume was certainly in tune with Pedler's ideas, and indeed the one-piece jump-suit formed the basis for Cybermen to come. With the Mondas version, though, the Costume Designers again compromised; instead of complex mechanical links, cylinders and rods being fitted to the costumes, most of the exo-skeletal designs were sown on to the suits, with only the shoulder epaulettes and plastic tubing being vaguely akin to the script's initial ideas.

In the end, though, the creatures from Mondas were Cyber-men. Their hands were human and ungloved, they each had names and their aim in coming to Earth was far from being coldly militaristic. They did want to ensure the survival of the human race (Mondas was the twin of Earth) and were prepared to ferry Earth's population en masse to their world and eventually to adapt it after their own pattern for longevity. Despite the restrictions of budget and design Kit Pedler still managed to carry off his parable, warning humanity of its possible fate if science and technology ever advanced beyond the scope of human morals.

CUTLER'S LAST STAND

TREVOR WAYNE

General Cutler is a formidable figure. His soldiers stiffen to attention at the very mention of his name. Even Ben, the Royal Navy Able Seaman travelling with the Doctor, snaps to attention and calls Cutler "sir". The Sergeant describes "Snowcap", the Antarctic base, as "...General Cutler's station. He cuts down staff to a bare minimum and works them into the ground." At the beginning we see Cutler's main preoccupation as the safety of the two astronauts; from his conversation with the crew of Zeus IV we can guess that he is either a retired or frustrated astronaut himself. He has no time for anything else; even when his guards bring in three strangers he simply snaps at the Doctor and Ben and ignores Polly. "I'll deal with them when I have time." His misogyny is further demonstrated by his chiding of his men, when they stop to admire Polly, for behaving like "frustrated penguins". What little else he does have to say to her is usually sneered and finally threatening.

If he had been a tough boss during the space shot he becomes a ruthless soldier once the Cybermen arrive and the two astronauts have died in orbit. He proves to be a tough opponent for the Cybermen, taking their weapons and using them against them. In this respect his troops fare rather better than their earlier British counterparts managed against the War Machines. Cutler's cries of "Let's have some action" and "We can handle them" are backed up by swift, violent action that almost succeeds in keeping the Cybermen out of Snowcap. He is almost as ruthless as his opponents; only his concern for his son tempers his single-minded determination to destroy the Cybermen. As Polly observes, he almost seems to be enjoying it.

Snowcap, with its mixture of military and scientific personnel, is very much an early version of what was eventually to become UNIT. Indeed, the International Space Command, with its headquarters in Geneva, is very like UNIT. A sharp contrast is shown between the smartly-uniformed soldiers, with their tendency to shout, and the quietly spoken scientists Barclay and Dyson in their comfortable pullovers. This was not only dramatically very convenient, but had a sound basis in fact that could be verified by anyone who watched telecasts of Houston Mission Control during Project Gemini. It is sad to think that the tragic death in space of the two astronauts, due to the effects of the approaching "tenth planet", and not as a result of any deliberate act of the Cybermen, was mirrored in reality within months of the transmission of this story. Early in 1967 three American astronauts, Grissom, White and Chaffee, died in a terrible launch-pad fire at the start of the Apollo project; and a few months after that the Soviet Cosmonaut Komarov died in a re-entry accident.

Despite the outward reality of the hardware in this story it is the characters, in particular the indomitable Cutler, who stand out and contribute most to its success. The Cybermen, with their horrible air of futuristic Frankenstein's monsters, provide the necessary frisson but the terror is made all the more real because we can believe in the human beings, with their full range of emotions: fear, anger, concern and cunning. Cutler, refused permission to use the terrible Z-Bomb, seeks and gains permission to take whatever action he considers necessary against the Cybermen. The action he then decides to take is to attack Mondas with the Z-Bomb! Against this man (and the resourceful Ben) all the Cybermen had recourse to was logic.

TECHNICAL OBSERVATIONS TECHNICAL OBSERVA

'The Tenth Planet' was originally planned as the first story of the fourth season, entering the recording studios in mid-September after several weeks' holiday for the 'Doctor Who' cast and production staff. Sadly, by this time William Hartnell's health had deteriorated considerably and he was unable to attend any of the film sessions done at Ealing studios. Gordon Craig doubled for him in all film shots featuring the Doctor, especially those in episode one, where his face is concealed beneath his scarf and astrakhan hat. Ironically, with the inclusion of the Doctor's opera cape as well, the resulting silhouette was almost that of the Doctor as seen in the very first episode.

Scripting for the story fell initially to Kit Pedlar - this being his first work as a credited writer. Because of inexperience, however, his drafts were amended and polished by Pat Dunlop - a BBC script-writer - for episodes one and two. During the last two episodes' drafting Story Editor Gerry Davis co-authored, his name thus appearing on the credits for these episodes.

A special, animated title-sequence was designed for this serial by Bernard Lodge. It took the form of a stream of chattering letters suggesting output from a computer. Periodically the animation would freeze, to display coherently the story title, writer, etc., before starting up again. The same effect was used for each end-credits sequence, with a special type face being used for all the actual names and titles. In the opening moments of each episode the sequence was superimposed over the reprises, while at the end they were shown against a black background. An electronic "chattering" sound effect accompanied these sequences.

A large amount of work was done at the Ealing film studios for this show, utilising both the large sound stage as well as a model stage. In each case highly detailed sets of the Antarctic wasteland around the South Pole base were built. On the large set the topography was built around a studio floor trapdoor, thus avoiding the need for a raised set, to allow for soldiers emerging from the underground base. Using a wind machine "snow" could be blown lightly over the set.

NASA stock-footage of a Titan/Gemini launch was used for the opening to episode one as Zeus IV blasts off. Other NASA material included views from a Gemini capsule window. No model exteriors of the Zeus capsule in space were filmed, although the space ship interior was closely modelled on the Gemini blueprint to add authenticity to the production.

Stock-footage of icescapes and snowy wastelands were used for all establishing shots.

Again in a bid for authenticity the Zeus capsule astronauts' movements were all deliberately slow and ponderous to suggest zero-gravity.

Although no models of the Zeus capsules were built, the Cyber-ship was depicted as a dumpy, circular craft, shaped like an upturned casserole dish. Shots of the craft coming in to land were used in episodes one, three and four.

No specially composed incidental music was written for this show, director Derek Martinus again preferring to use BBC stock recordings. Hence the famous Cyber-march theme, heard for the first time in episode one, was actually a merging of two pieces of music: firstly "Space Adventure" by composer Martin Slavin, performer Norman Ramin (Chappell Music C.812A), which is merged into "Drum Dramatics No.7" by Robert Farnon, played by the Percussion Ensemble on Chappell Music C.7858.

The planet Mondas, as seen on the screens of the Tracking Station, was nothing more than a caption slide of the standard BBC globe upside down.

Costume Designer Sandra Reid devised the Cyber-costumes which, for all the fame their outlines would later bring, were very rudimentary in this story. The main body of each was a cloth "body stocking" which also enclosed the head, save for three gauze-covered holes for the eyes and mouth. Over the body were worn polythene suits, ribbed with metal rings and supports to add rigidity. Silver wellington boots were worn on the feet, although the hands were left ungloved as a cooling aid. Clamped to each body was a very cumbersome, but functional chest unit, with circuits and batteries to provide sequences of flashing lights. Hooked underneath were the camera-shaped Cyber-guns, in reality wooden framed lamp-shades with light bulbs inside. A metal skull-cap supported the non-functional head-lamps and the "jug handles". However, these latter items refused to stay in place once fitted, and so they were eventually held fast by the simple resource of clear sticky-tape. When complete, with the bolted-on metal epaulettes and the mass of piping, these costumes were heavy to wear and prone to accumulating incredible heat when worn under studio lights. Several instances of fainting actors were recorded, although thanks to the better tape-editing facilities available by 1966 recording breaks were no longer the severe problem they were in 1963. Six Cybermen were built for 'The Tenth Planet', each one of which had a name. The voices, though, were overdubbed by Roy Skelton (who devised their sing-song, nasel sound), and later Peter Hawkins using frequency modulators to make the voices sound more electronic. The Cybermen only appeared in the recording studios for episodes two and four. In episodes one and three they were seen only on film.

A dummy machine gun prop was provided for episode two, enabling Krail to bend and snap the weapon, demonstrating the strength of the Cybermen.

The resources of the BBC's Programme Exchange facility were called upon to supply the production with 112 feet of silent film, for use in the scene where Ben ambushes Shaw in the Projection Room. The movie was a Western, although its identity remains unknown.

Again due to illness William Hartnell was not present for the recording of episode three, Gordon Craig doubling for the few scenes in which he is seen, non-speaking, from the back.

Stock-footage of radar stations and radio telescopes used for establishing shots as the Zeus capsules are tracked internationally from Earth.

The Z-Bomb set was constructed at Ealing for episodes three and four. A model stage was also mounted for the scene of the bomb rising out of its underground silo supported on its gantry. Stock-footage of a rocket engine being fired was used for the aborted firing of the missile.

The vent scenes, too, were done on film as Ben crawls through them to the Z-Bomb silo. It was during the filming of these sequences that Michael Craze slipped and broke his nose. His injury was not serious and hardly noticeable, but for the slightly adenoidal sound to his voice for some scenes in this serial.

At the climax to episode three the countdown to the Z-Bomb launch is made more dramatic by the super-imposing on to the picture of numerals gradually counting down to zero.

The destruction of Mondas in episode four was done on film using a model of the planet which firstly smokes and is then seen to crumble and break up. Unfortunately, when the crumbling occurred the broken-off fragments were seen to fall "downwards"...

The TARDIS set at the end of episode four was lit by dipping and flashing lights to indicate something serious happening to its "owner". A burbling sound effect replaced the conventional hum for this scene. It was Gerry Davis' idea that the TARDIS would not move backwards in time, but rather its occupant would have his own time rolled back as the dematerialisation sound was first heard.

The final episode of 'The Tenth Planet' was recorded on October 8th. 1966, with a sizeable amount of time being set aside for the recording of one very special scene. Present on the floor of the TARDIS were two men, both dressed in opera capes and scarves. An electronic effects generator was linked to the mixing console in the gallery to enable any dark images (i.e. the lines of the actors' faces) to be speckled on cue. With one camera on each man's face a "mix" was performed for the last scene, as William Hartnell's Doctor faded away to become the body of Patrick Troughton.

PRODUCTION CREDITS

~ Compiled by Gary Hopkins ~

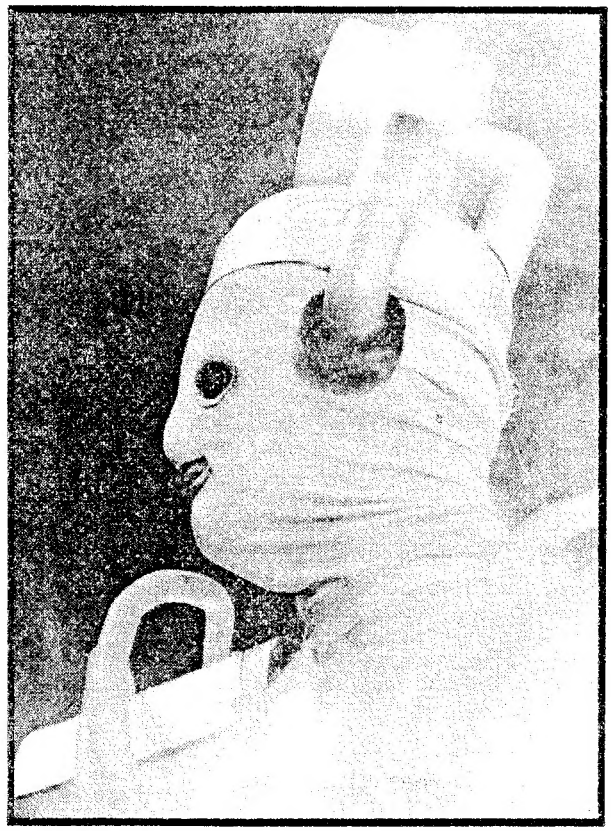
SERIAL "DD" — FOUR EPISODES — BLACK AND WHITE

Part 1	-	8th. October 1966
Part 2	-	15th. October 1966
Part 3	-	22nd. October 1966
Part 4	-	29th. October 1966

CAST

Doctor Who.....William Hartnell
Ben.....Michael Craze
Polly.....Anneke Wills

General Cutler.....Robert Beatty
Doctor John Dyson.....Dudley Jones
Doctor Tom Barclay....David Dodimead
Astronaut Dan Schultz.....Alan White
Astronaut Glyn Williams.Earl Cameron
Tito.....Shane Shelton
U.S. Sergeant.....John Brandon
Wigner.....Steve Plytas
Radar technician
Christopher Matthews
Doctor Who stand-in.....Gordon Craig
Shav.....Gregg Palmer
Krail.....Reg Whitehead
Talon.....Harry Brooks
Geneva technician.....Ellen Cullen
TV announcer.....Glenn Beck
Cyberman voices.....Roy Skelton
Peter Hawkins
R/T technician....Christopher Dunham
Terry Cutler.....Callen Angelo
Krang.....Harry Brooks
Jarl.....Reg Whitehead
Gern.....Gregg Palmer
Soldier.....Peter Pocock
R/T technician.....Nicholas Edwards
Secretary.....Sheila Knight
Ben's double.....Peter Pocock
Corporal.....Alec Coleman
Non-speaking soldiers...Ken McGarvie
Terence Jones, Freddie Eldrett
Nick Hilton, Roy Pierce
Non-speaking officers..Chris Konyils
Stanley Davies
Non-speaking technicians
Richard Lawrence, Morris Quick
Gordon Lang, Bill Gosling
Non-speaking engineers....Roy Pierce
Freddie Eldrett
Other Cybermen.....Bruce Wells
John Haines, John Knott
Doctor Who.....Patrick Troughton



TECHNICAL CREDITS

Production Assistant...Edwina Verner
Assistant Floor Manager
Jenny McArthur
Lighting.....Howard King
Sound.....Adrian Bishop-Laggett
Costume Designer.....Sandra Reid
Make-up Designer.....Gillian James
Story Editor.....Gerry Davis
Designer.....Peter Kindred
Producer.....Innes Lloyd
Director.....Derek Martinus

SPACE AND TIME

HARTNELL ERRATA

DAVID AUGER &
GARY HOPKINS

Although every effort has been made to ensure that 'Doctor Who - An Adventure in Space and Time' is an accurate reference work, due to the lack of precise details at the time of publication some editions have included unfortunate errors. To rectify this in part, the following errata have been compiled, together with other information previously omitted. Only those errors that fundamentally change the text, or are misleading, have been amended. For easier reference, each entry is preceded by a figure denoting the relevant edition and page.

4-09: First paragraph. It was incorrectly stated that the Cave of Five Hundred Eyes was in Afghanistan, when it was in fact near Tun-huang (also known as Sa-chau) in the province of Tangut.

7-04: Third paragraph. The Sensorites did not employ illusion to frighten the travellers into believing that Maitland's vessel was plunging towards the Sense-Sphere. In the first episode, Maitland refers to the Sensorites' ability to control the spaceship.

8-04: Fourth paragraph. In episode two, Webster, while he was a prisoner with Ian, was never actually heard to mention Paul Barrass or 'The Sinking Ship'. This unheard conversation was first recalled during the final episode.

8-09: Fourth paragraph. A double was used for the location sequence in episode two, not William Hartnell.

S1-08: Seventh paragraph. There was no repeat insert at the beginning of the first episode of 'The Reign of Terror' (Serial "H").

10-07: Flashback. The Dalek Saucer was parked in the Chelsea Heliport, not Trafalgar Square.

14-09: Omission. On the BBC black-and-white stills for 'The Crusade' (Serial "P"), the story is known as 'Doctor Who and the Saracen Hordes'.

17-09: Omission. The christian name of Steven Taylor was originally to have been Michael.

17-10: Donald Tosh was the Story Editor on 'The Time Meddler' (Serial "S"), not Dennis Spooner.

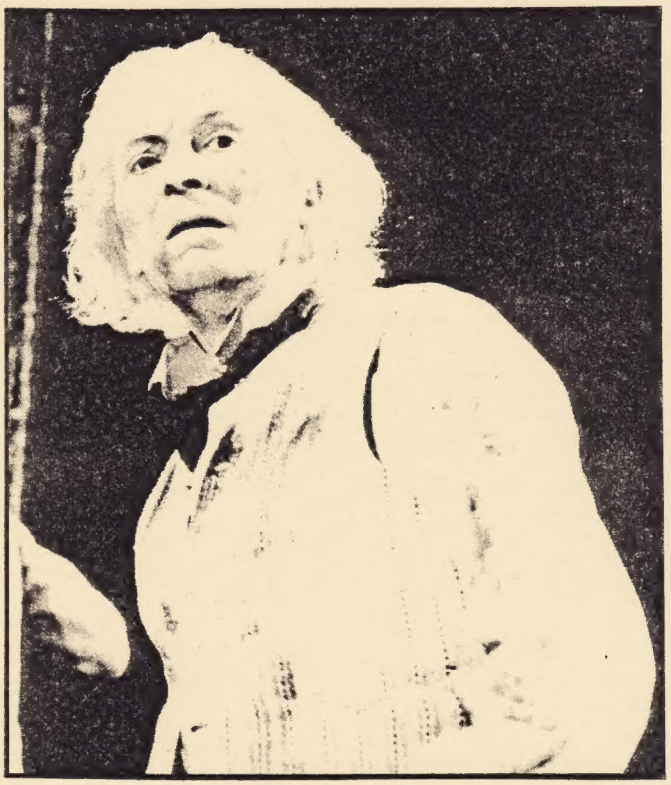
22-10: Gerry Davis became Story Editor as of the last episode of 'The Massacre' (Serial "W").

23-11: Paragraph eight. Tristram Cary's mood effects from 'The Daleks' (Serial "B") were not the only pieces of stock music used for 'The Ark' (Serial "X"). Nearly two minutes of Robert Farnon's Drum-dramatics No. 11 was used to accompany the funeral sequence in the second episode.

26-09: 'The Savages' (Serial "AA") was the third time in the third season that 'Doctor Who' went on location. The cameras had been previously taken to Frensham Ponds, Surrey, for 'The Myth Makers' (Serial "U") and to Wimbledon Common for 'The Ark' (Serial "W").

26-09: Fourth paragraph. This suggests the first use of a quarry location in 'Doctor Who'. In fact, the first quarry featured in 'The Dalek Invasion of Earth' (Serial "K").

27-10: Cast list. The surname 'Lopez' was not attributed to Polly until Serial "KK", and even then was likely to be a false name.



27-03: (and 27-10) The key Polly used to open the TARDIS door at the end of 'The War Machines' (Serial "BB") did not belong to Dodo, but was in fact the Doctor's. Before engaging in battle with a War Machine, the Doctor asked Ben to hold his cloak. The key fell out from the cloak, and Ben retained it when the garment was returned to its owner.

27-09: The third season ran for a total of forty-five weeks, not forty-six as was printed in the technical notes.

S3-05: Second paragraph. David Whitaker was not an Australian, but an Englishman born in Hertfordshire.

28-05: Third paragraph. Change "goal" and "goaler" to "gaol" and "gaoler".

28-07: First paragraph, line six. Delete the word "who" from "the mysterious Doctor - who appeared to be..."

28-09: Paragraph six. The small village used was not near Swanage, but near Penzance.